

Article

Analogical Syntax: Form and Association in Three Projects by Aldo Rossi

McEwan, Cameron

Available at <http://clock.uclan.ac.uk/29224/>

McEwan, Cameron ORCID: 0000-0002-0683-1708 (2019) Analogical Syntax: Form and Association in Three Projects by Aldo Rossi. Scroope: Cambridge Architecture Journal (28). pp. 74-77. ISSN 0966-1026

It is advisable to refer to the publisher's version if you intend to cite from the work.

For more information about UCLan's research in this area go to <http://www.uclan.ac.uk/researchgroups/> and search for <name of research Group>.

For information about Research generally at UCLan please go to <http://www.uclan.ac.uk/research/>

All outputs in CLoK are protected by Intellectual Property Rights law, including Copyright law. Copyright, IPR and Moral Rights for the works on this site are retained by the individual authors and/or other copyright owners. Terms and conditions for use of this material are defined in the [policies](#) page.

EDITORS

Yasmina El Chami
Savia Palate

DESIGN & PRODUCTION

Yasmina El Chami
Savia Palate

ACKNOWLEDGEMENTS

Ben Beach, Matthew Bovingdon-Downe, Tobias Ehret, Stan Finney, Marisa Grove, Hannah Martin-Merchant, Patricia Mato-Mora, Nicoletta Michaletos, Katerina Mizrokhi, François Penz, Wendy Pullan, Dena Qaddumi, Natcha Ruamsanitwong, Sofia Singler, Benjamin Thomas, Simon Wallington, Ran Xiao.

This publication was supported by the Department of Architecture and the Researcher Development Programme at the School of Arts and Humanities, University of Cambridge.

ISSN 0966.1026 Issue 28
© Scroope Journal 2019

Cover: *Surreal City, 2013*, Neil Spiller

Copyright is retained by the respective authors unless otherwise indicated.

Every effort has been made to contact copyright holders. Any copyright holders we have been unable to reach or to whom inaccurate acknowledgment has been made are encouraged to contact the publisher.

All rights reserved. No part of this publication may be reprinted, reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission of the publishers.

Although the highest care is taken to make the information contained in Scroope: Cambridge Architecture Journal as accurate as possible, neither the publishers nor the authors can accept any responsibility for damage resulting from the use of this information.

SCROOPE: Cambridge Architecture Journal
Department of Architecture
1-5 Scroope Terrace
Cambridge CB2 1PX
United Kingdom

www.arct.cam.ac.uk
scroope@aha.cam.ac.uk



concinnitās

Scroope Issue 28
2019

Contents

Foreward François Penz	1
Introduction: Concinnitās Yasmina El Chami and Savia Palate	4
It All Starts with the Ground... Interview with Amanda Leveté Yasmina El Chami and Savia Palate	8
MRT Daisy Ames	22
A Dying Moth on a Modern Window: Eileen Gray and Virginia Woolf’s Tales of Nature and Life Sarah Bonnemaïson	27
Super-Quotidian Charline Ouellet	40
Palimpsest Approaches: Time as Process in the Kolumba Museum Complex Vasiliki Zochiou	44
Informal Sequence Behrang Fakharian	56
An ‘Other’ Concinnitas: Temporality and Renewability in the Yuanlin Zhang Gallery Xiang Ren	60
Analogical Syntax Cameron McEwan	74
Expanding Architectural Practice through Contemporary Art: Case Study on the Kandos Art Facility Sarah Breen Lovett and David Kroll	78
A Fictional Glitch Matthew Turner	91
Lap, Twist, Knot: Coupling Mental and Physical Labours in Contemporary Architectural Practice James Forren and Claire Nicholas	94
Connotations of the Deconstructed, Surrealist City Neil Spiller	108
Citations, Method, and the Archaeology of Collage Mario Carpo	112

Analogueal Syntax

Form and Association in Three Projects by Aldo Rossi

Cameron McEwan

Aldo Rossi's analogueal architecture uses elements from the history of architecture and the city, but erases and abstracts their historical accretion, through their reinterpretation in a modernist, purified language. Cubes, giant-order columns, slabs, gables, or square windows, once liberated from their historical urban context, are analogues that become interchangeable elements to be composed on axial, linear, square or central plans, repeated from project to project through operations of dislocating, doubling, distancing, crossing, scaling. The analogue is here proposed as a critical device toward a methodological and theoretical project of formal and associative syntax that transforms the history of architecture into material for a new architecture.

The following drawings close-read the formal and associative syntax of Aldo Rossi's analogueal architecture. Rossi's buildings are normally understood as coherent wholes. Instead, the studies put forward a reading of their dis-articulation, cutting apart and highlighting the separation of elements and forms in three projects. The drawings develop a method of analytical de-montage, that separates the principle elements of each building and links the formal analysis to a series of images with wider architectural resonance, to suggest formal or conceptual associations and develop a dialogue across history.¹

The project for *Scandicci Town Hall* reads as an analogue of Cesare Beruto's plan for the Castello Sforza in Milan, which arranges distinct elements along an axis similarly to Scandicci, where an elevated walkway connects a courtyard block to a domed hall via gable and giant order elements that intersect perpendicularly. In the *Study of Gallarate Housing*, the separation of the slab is articulated by steps and four giant order circular columns, suggestive of Filarete's column in Venice or Le Corbusier's studies of the Parthenon. Meanwhile the Gallarate shares an intensity of form that is present in the tenements of Milan, mixed with references to Le Corbusier's Unité or Hilberseimer's bar buildings. Finally, in the *Study of San Cataldo Cemetery at Modena*, the composition of the cemetery through separate elements, axially arranged and set within a colonnaded perimeter, recalls traditional Roman city planning; the central area is not unlike Piranesi's studies of the Castel Sant'Angelo in his *Campo Marzio* project. The aerial perspective of the cemetery reads similar to Mantegna's Dead Christ, a painting at Milan's Pinacoteca di Breda.

1. The images are extracted primarily from these sources: Aldo Rossi, *A Scientific Autobiography*, trans. by Lawrence Venuti (Cambridge, Mass: MIT Press, 1981); Luigi Ghirri and Aldo Rossi, *Luigi Ghirri-Aldo Rossi: Things Which Are Only Themselves*, ed. by Paolo Costantini (Montreal/Milan: CCA/Electa, 1996); Aldo Rossi, *The Architecture of the City* [1966], trans. by Diane Ghirardo and Joan Ockman (Cambridge, Mass: MIT Press, 1982). For good monographs of Rossi's drawings and projects refer: Aldo Rossi, *Aldo Rossi in America: 1976-1979*, ed. by Peter Eisenman (IAUS New York: MIT Press, 1979); Aldo Rossi, *Aldo Rossi, Projects and Drawings, 1962-1979*, ed. by Francesco Moschini (Florence: New York: Rizzoli, 1979); Aldo Rossi, *Aldo Rossi: Drawings and Paintings*, ed. by Morris Adjmi and Giovanni Bertolotto (New York: Princeton Architectural Press, 1993).

Figure 1
Study of Scandicci Town Hall by Aldo Rossi
with Massimo Fortis and Massimo Scolari, 1966

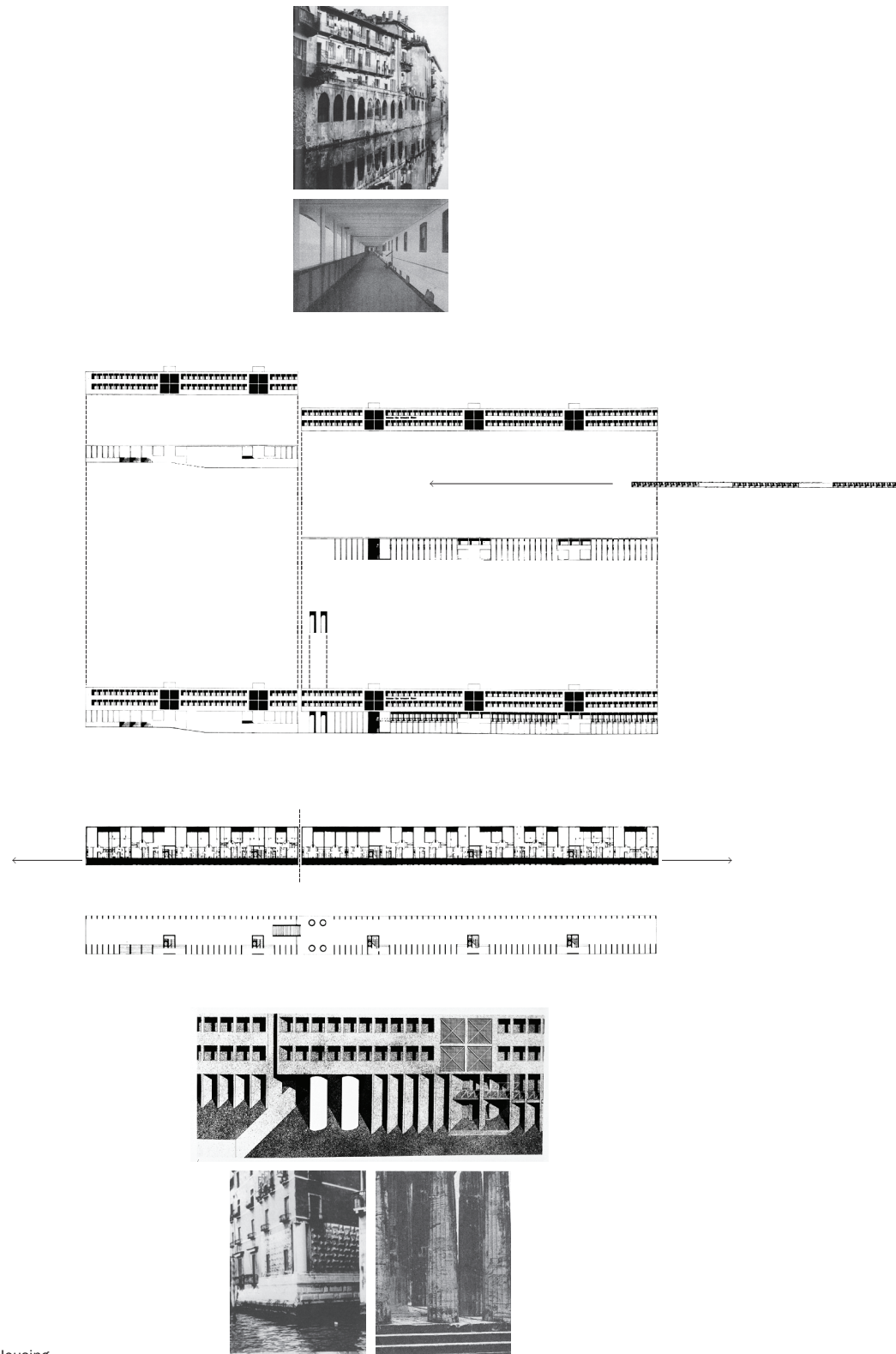


Figure 2
Study of Gallarate Housing
by Aldo Rossi, 1968-73

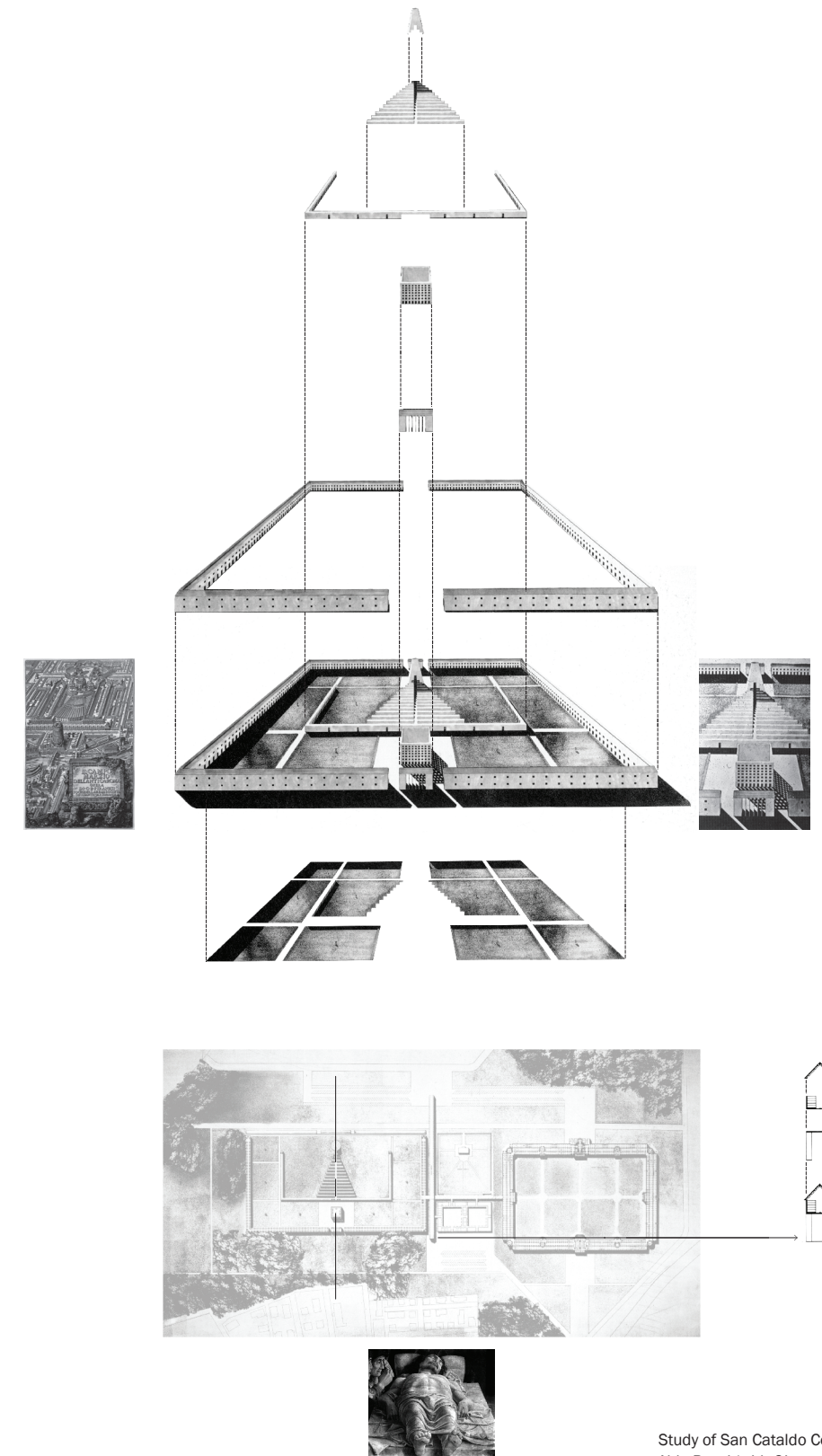


Figure 3
Study of San Cataldo Cemetery at Modena by
Aldo Rossi (with Giovanni Braghieri), 1972-84